



Report of
an Advisory Committee
on Works of Art
in the
House of Commons



LONDON
HER MAJESTY'S STATIONERY OFFICE
1955
ONE SHILLING NET

MEMBERSHIP

VISCOUNT HINCHINGBROOKE, M.P. (*Chairman*)

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Mr. Hamilton Kerr was appointed a member in place of Sir Walter Fletcher, C.B.E., who was forced to resign because of ill health.

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I. Introduction

APPOINTMENT AND TERMS OF REFERENCE

1. The Minister of Works, after consultation with Mr. Speaker, appointed us a Committee in July, 1954, with the following terms of reference:

- "(1) To examine works of art at present in the Commons area of the Palace of Westminster, and to make recommendations on their suitability and display;
- (2) To make recommendations about the selection and acquisition of works of art for the Commons area of the Palace of Westminster."

ACKNOWLEDGMENTS

2. At the outset, we should like to record our appreciation of the help afforded to us by Mr. Speaker and his Secretary, the Assistant Serjeant at Arms, the Curator of Works of Art and the staff of the Ministry of Works. They have given us every facility in our surveys of the existing works of art and greatly helped us in our consideration of possible improvements.

We have too had invaluable advice from outside authorities and, in particular, from the Directors of the National Gallery, the National Portrait Gallery, the Tate Gallery and the Victoria and Albert Museum, and from Mr. Geoffrey Agnew. All these people have shown great interest in our work and have rendered us every assistance. We were also fortunate in being able to draw upon the knowledge of Sir Lewis Namier, Mr. G. M. Trevelyan, Mr. Keith Feiling, Mr. Kenneth Pickthorn, the House of Commons Librarian and the Hansard Society in compiling a list of eminent Parliamentary figures whose portraits might be acquired for the House.

Finally, we wish to thank our Secretary, Mr. D. W. Royle of the Ministry of Works, for all he has done.

II. Survey of Present Position

3. Our immediate problem was how best to interpret the first part of our terms of reference. Excluding the Speaker's House, there are something like 900 murals, pictures and statues in the House of Commons area and it soon became apparent from our tours of the House that we could not, within a reasonable time, consider the merits of every work of art. We therefore abandoned any idea of working out a detailed comprehensive plan for discarding or rehanging pictures. Instead, we decided to examine the works of art in a broad fashion and then to lay down certain general principles for improvement and propose machinery for applying these principles as opportunity offered. We are satisfied that any major improvements can only take place gradually and that often changes in the display of pictures must go hand in hand with schemes for redecoration, improved lighting and so on. We have, however, thought it worthwhile to propose detailed changes for some of the more important parts of the House.

In this section of our Report we describe briefly the existing works of art and who is responsible for them. In later sections we consider what changes should be made and how these can best be brought about.

Murals and Mosaics

4. A list of the 37 murals and mosaics in the House of Commons is in Appendix I. Some of them were executed under the aegis of the Royal Commissioners on the Fine Arts about a hundred years ago and others have been added from time to time. The most recent are the murals in St. Stephen's Hall which were unveiled just over twenty-five years ago. The subjects of all these mosaics and murals were carefully chosen and they have come to be regarded as a fitting part of the House. With the exception of those in the Upper Waiting Hall (see paragraphs 32-35) we do not think they should be disturbed.

Oil Paintings

5. There are fewer than 50 oil paintings in the House. There are some quite good portraits of famous Parliamentary figures in the Members' and Strangers' Dining Rooms and some interesting paintings, e.g. of the House in Session, scattered around the Commons area. As can be seen, however, such paintings form only a small fraction of the total collection.

Water Colours, Prints and Engravings

6. Pictures of this sort comprise the vast bulk of the collection; there are more than 750 of them. Some of the water colour paintings and coloured prints depicting aspects of the Palace are attractive and deserve more prominent display. Many of the prints and engravings, however, are representations of Parliamentary figures of greater or lesser note. Whilst some are worth individual scrutiny the majority have little or no artistic merit and the general effect they present is of rather dull uniformity. It is common to find a number of similar representations of the same subject in different parts of the House.

Statues and Busts

7. There are 29 statues and busts in the House; they are listed in Appendix II. The statues in St. Stephen's Hall were erected last century as part of the decorative scheme proposed by the Royal Commissioners on the Fine Arts. Those which have been erected since then have been conceived as memorials to famous Parliamentarians recently deceased. The statues in the Central Lobby and the Commons Lobby, for instance, were erected by private subscription or at the cost of public funds to commemorate famous statesmen.

SOURCES OF PICTURES

8. The vast majority of pictures have been given by Members of Parliament or their relatives. It is usual for such bequests to be made to Mr. Speaker who accepts them in the name of the House of Commons. Mr. Speaker has made it a general rule to accept only such works of art as depict some person or scene directly connected with the House. Some paintings have been executed by Ministry of Works artists, e.g. a series showing views of the bombed Commons Chamber, and on occasion a picture has been lent by one of the National Galleries.

9. Since 1928 Mr. Speaker has also had at his disposal a small fund (known as the Speaker's Fund) devoted primarily, but not exclusively, to the purchase of works of art having a close connection with the House. The Fund was constituted from moneys left over after the mural decorations in St. Stephen's Hall had been provided and enjoys a modest income from the profits of sales from the Speaker's bookstall.

10. It has become common to refer to the works of art accumulated from all these sources as the "Speaker's Art Collection". We think it better to regard them as the "House of Commons Art Collection" and we refer to the collection in this way throughout our Report.

THE TEN-YEAR RULE

11. In 1925 the First Commissioner of Works (with Cabinet approval), the Speaker and the Lord Great Chamberlain agreed that "no portrait, bust or other representation of any living person or person deceased less than ten years shall be accepted for exhibition within the precincts of the Houses of Parliament". This rule was designed to ensure that time is allowed in which to judge an individual's achievements in perspective before commemorating him within the House.

DIVISION OF RESPONSIBILITY

12. The Minister of Works is responsible for maintaining all works of art in the Palace of Westminster as a charge on his Department's Votes: works acquired by gift or purchased by the Speaker's Fund are first put into good order, if necessary, at the cost of the Fund. The Minister appoints a Curator of Works of Art for the Palace who is responsible for ensuring that the works of art are adequately maintained, for advising Mr. Speaker on the suitability of works which are offered to the House or which it is proposed to purchase, and for keeping a catalogue of the collection. The Curator is concerned too with advising on and supervising the hanging of pictures and the due care of works of art when they have to be disturbed, e.g. during building operations. The interests of the House and Mr. Speaker in the day to day arrangements for the display of works of art are watched by the Serjeant at Arms. As part of their general responsibilities for the Palace, the Minister of Works and the Lord Great Chamberlain take a close interest in proposals affecting those murals and statues which are virtually part of the structure of the House.

III. Possibilities of Improvements

GENERAL

13. Despite its numerical strength, the House of Commons art collection is sadly lacking in works of character and artistic merit. We do not propose turning the House into an art gallery but we think that more emphasis must be placed on securing works which have something to recommend them on artistic grounds. At some time it has evidently been the practice to accept prints and similar representations of Members without sufficient regard to the artistic merits of the picture or indeed to the achievements of the Member represented. The result is a collection which includes pictures which are uninteresting both in form and subject without adequately representing all the Parliamentary figures worthy of a place, particularly those of the present century. Often too we find a number of representations of one person; this is not necessarily a bad thing in so large a place as the House but we think that a second portrait should in future only be acquired if it is better than that already in the collection. Something could be done to improve the way in which parts of the collection are displayed but we are quite certain that any major improvement can only be brought about by the acquisition of new pictures in significant numbers.

FUTURE ACQUISITIONS

14. In the main we think it right to continue the present policy of acquiring portraits of Parliamentary figures or paintings showing scenes of the House and the surrounding area. But we would not rule out the possibility of displaying some works of art for their own sake, e.g. fine tapestries or landscapes, since these will relieve the monotony which even the best portraits might tend to create. Appendix III lists the few Parliamentary figures of which the collection boasts an oil portrait and Appendix IV is a list of nearly 200 other eminent Parliamentarians whose portraits we think might well find a place in the collection.

15. It is too much to hope that the House could secure a portrait of everyone listed in Appendix IV. We have however indicated 76 people in the list whom we regard as being particularly important and if this number of good portraits could be secured they would effect a tremendous improvement if suitably hung. We have particularly in mind the grouping of portraits in suitable series in the Dining Rooms, the Tea Room, the Chess Room and the Smoking Room. Each of these rooms might be devoted to portraits from some one period of Parliamentary history or of those who held a particular office. A detailed plan for hanging could, of course, only be worked out when it was known what portraits and pictures were obtainable and we make later recommendations for machinery to implement our proposals.

16. We think it a pity that the practice of commissioning pictures of groups of Members of Parliament and Peers seems to be dying out. Some of the paintings and prints giving an impression of Parliament at different times are of considerable historical interest, if of varying artistic merit. We have in mind, particularly, the numerous impressions of scenes in the House of Commons usually supplied with a key showing well known figures of the day and also pictures such as that of the House of Commons Point-to-Point, which hangs in the Committee Corridor. It seems to us that the practice of commissioning such pictures might be revived and that in so far as the ten year rule is held to apply it should be relaxed to allow the hanging of such group portraits within the lifetime of those portrayed. We should also like to recommend the formation of a collection of photographs, cartoons, films and so on. For instance, a film of the presentation to Sir Winston Churchill in Westminster Hall on his eightieth birthday would be of great interest to future generations.

SOURCES OF NEW PICTURES

17. Most of the pictures we have in mind must come either from public galleries or private collections; they might be bequeathed or loaned to the House or purchased. We directed a great deal of effort to discovering how far our plans might be implemented by securing loans or gifts.

National Galleries

18. Section 4 of the National Gallery and Tate Gallery Act, 1954, makes provision for these Galleries lending pictures for display in public buildings furnished by the Minister of Works. In the debate on the Committee stage of the Bill the Financial Secretary to the Treasury made it clear that the Galleries could lend their pictures for display in the House under this provision (Hansard 10th November, 1954, Columns 1359-1361). The Act does not extend to the National Portrait Gallery but we understand that the Trustees of this Gallery are not restricted in their power to lend portraits.

19. There are therefore no legal obstacles to these three Galleries lending portraits and the National Portrait Gallery has of course many portraits which would be eminently suitable for display in the House. It is clear however

from our discussions with the authorities of these Galleries that the House can hope to get little by way of loans. The Galleries point out that they themselves have little money with which to acquire pictures and that their first duty must be to display as fine a collection as possible to the public. Our researches have unearthed only one picture which might be lent; that is a painting of the "Death of the Earl of Chatham" by Copley at present in the Tate Gallery. We suggest that Mr. Speaker should try to secure the loan of this painting, through the Minister of Works, to hang in a prominent place in the House.

Victoria and Albert Museum

20. The Director of the Museum very kindly toured the House and gave us his views on possible improvements. He was able to make some valuable suggestions (which are set out in paragraphs 34 and 39 below) but he subsequently reported that his Museum had nothing which they could lend.

National Trust: Private Owners

21. There is a wealth of works of art of interest to the House in private collections up and down the country. From our enquiries it seems that the National Trust have not inherited a great many of these with their country houses but in any case the Trust foresee legal obstacles in the way of lending anything. With the help of the National Portrait Gallery we were however able to trace the owners of portraits of about 80 of the people who are listed in Appendix IV. We have made a preliminary approach to a few of these owners and whilst they have been sympathetic they have not felt able to offer anything for the House.

22. We have no faith in general appeals for works of art. For every acceptable work which they produce they throw up many more quite worthless offers. If any reliance is to be placed on securing loans it would be much better to trace the whereabouts of particular portraits and then for Mr. Speaker, or someone acting under his authority, to appeal to the owners.

CONCLUSION

23. Our enquiries, and the earlier efforts of the Minister of Works, have brought to light a handful of pictures and tapestries which could be made available to the House; we show these in Appendix V. We are extremely grateful for these offers and do not wish to belittle the generous motives which have prompted them; we hope too that the House can look forward to receiving further loans or bequests. But the results of a year's search for works of art are, we feel, meagre and there is no promise that the future would yield much more.

24. Our firm conclusion is, therefore, that no significant addition to the art collection, let alone sufficient new works to effect a major planned improvement, can be secured without the ability to purchase or commission works of art. We do not question the interest displayed by all concerned with the House of Commons art collection but no amount of enthusiasm can compensate for lack of money. At a time when people are taking an increasing interest in the Palace of Westminster as a unique and historic building, and in the Houses of Parliament as a living institution, we are astonished to reflect that the decoration of the House of Commons should be left largely to private charity.

25. If the Government would make money available to spend on works of art for the House, as it does for other public buildings, then we believe that private owners would be more willing to lend their pictures or to sell them.

It will become known that the House is interested in acquiring good works of art and there will be an element of satisfaction for an owner in the knowledge that his property has gone to form part of what can become a national collection associated with the history of Parliament.

IV. Machinery for Improvement

FINANCE

26. Ideally we envisage some form of fund set up by the Government and replenished from time to time, both the capital and interest being available for the purchase of suitable works of art. We think that a fund of £10,000 would be appropriate in the circumstances. Some limit might need to be placed on the amount which could be spent in any one year or on a single work but such a fund would provide a basis on which to plan a major improvement. Alternatively, the purpose could be served less satisfactorily by a regular annual sum voted by the House. Under the normal rules, however, any part of an annual sum which is not spent in the year for which it is voted cannot be carried forward to subsequent years. Those responsible for administering the moneys would thus be tempted to spend the full amount each year regardless of whether anything really worth purchasing was available.

27. We recommend that any new funds made available should be devoted to the purchase of works of art for the Palace of Westminster as a whole and should be quite distinct from the small resources available from the Speaker's Fund. This latter Fund is not directed solely to the purchase of works of art and is essentially a domestic fund administered for the general benefit of the House of Commons. It seems appropriate that the Minister of Works should have charge of money provided specially to add to works of art in the Palace and we think that the two funds could work quite amicably side by side, especially if the machinery for control which we recommend below is adopted.

28. Any works purchased by the Minister for the Commons should form part of the House of Commons art collection and come under Mr. Speaker's control. Loans and gifts should be made to Mr. Speaker and their acceptance or rejection decided by him on the advice of the Committee which we recommend in the following paragraph.

CONTROL OF THE COLLECTION

29. At present the various authorities concerned with works of art, as described in paragraph 12 above, consult informally as necessary. We have no reason to suppose that the day-to-day working of the existing arrangements is unsatisfactory. We believe however that Members should be able to take a greater part in schemes involving works of art and we suggest that the Minister and Mr. Speaker should jointly appoint an Advisory Committee of Members.

30. The Committee would be concerned to advise on the selection and display of works of art as part of the long term plan of improvement and to supervise the gradual execution of the plan; in addition, they would consider the more important day-to-day questions that arise. We think that the Committee should consist of about half a dozen Members of Parliament and the Curator of Works of Art and that it should have limited powers of co-option. The Committee would in no way detract from the day-to-day responsibilities of the Serjeant and the Curator but those concerned with the art collection should find such a Committee, which would reflect the feeling of the House, valuable in giving general guidance.

V. Individual Problems

31. In this section of our report we gather together a number of particular problems to which we have given attention.

MURALS IN THE UPPER WAITING HALL

32. This Hall is at present cut roughly in half by an oak screen behind which there are Hansard typing cubicles. We are pleased to learn that the Minister is already making plans to remove the screen and cubicles during the long recess; this is an essential first step in improving the Hall.

33. The Hall contains eight murals painted in the 19th century as part of the scheme initiated by the Royal Commissioners on the Fine Arts. Until last year only one mural was visible, the other seven being covered by screens because their appearance had seriously deteriorated—a process which began, we understand, very soon after they were finished. Recently three murals were uncovered and can be seen to be in extremely poor condition. It seems likely that the four murals behind the screen which are still covered are no better but this can be checked as soon as the screen and cubicles are removed. The Ministry of Works tell us that if the murals are in fact in the same state as those already on view then it will cost more than £1,600 to restore the seven of them. It seems clear to us that restoring in this case must mean virtually repainting and we do not believe that the murals have sufficient artistic or historic interest to warrant expenditure of the order envisaged.

34. It has been suggested to us that the mural decorations of the House might be extended by having paintings executed on panels to fit over these dilapidated paintings in the Upper Waiting Hall. We find this an attractive idea. The subjects and the artists would have to be carefully chosen and the work closely supervised but we feel that the project offers a valuable opportunity to add to the attractions and character of the House in a way that has not been explored for more than twenty-five years. In the execution of any scheme of this kind we think that the Minister and Mr. Speaker would find it helpful to be able to refer for advice to the Committee we propose in paragraph 29 above.

35. If this proposal to commission murals is found acceptable it might be considered whether some of the artists for the work should be selected after open competition. We are a little apprehensive about a competition since it is likely to be more contentious than the straightforward commissioning of established artists. On the other hand it would open as widely as possible the opportunities afforded to artists by a scheme to decorate one of our most important public buildings.

OBJECTS OF HISTORIC INTEREST

36. From time to time the House acquires some object of historic interest associated with Parliament. For instance, we were consulted about the display of a watch belonging to Mr. Speaker Onslow which had been offered to the House. There is already in the Upper Waiting Hall a small showcase containing ivories and one or two other objects and we think that this use of the Hall should be extended when the screen and cubicles are removed. We envisage showcases standing on the floor in each corner so that gradually many of the small objects scattered about the House could be gathered together in the Hall.

The Hall is not perhaps ideal for this purpose since it is not on the public line of route through the Palace. The only places which seem at all suitable for showcases on the line of route are the Royal Gallery and Westminster Hall, neither of which is closely associated with the House of Commons. Moreover in both these places showcases would have to be moved from time to time when the space was needed for ceremonial functions.

COMMITTEE ROOMS

37. We have given a good deal of thought to ways of decorating the Committee Rooms. The Lord Great Chamberlain has greatly improved the Lords' Committee Rooms by hanging tapestries in them. Some of the Commons' Committee Rooms are already provided with large fixed oil paintings but there are others where tapestries could be hung to advantage. Lady Downshire has offered to lend a set of five tapestries for the House and the Goldsmiths Company have presented another tapestry. We suggest that, as an experiment, some of these should be hung in one or more of the Committee Rooms. The Director of the Victoria and Albert Museum has also offered to watch out for tapestries suitable for the Committee Rooms. We wish to record our appreciation of these generous acts.

MEMBERS' AND STRANGERS' DINING ROOMS

38. These are the only two rooms in the House used by Members which contain a collection of portraits in oils of some merit. We think the portraits in the Members' Dining Room could be hung to better advantage, given that the annunciators are re-sited, and that some tapestries should be hung there.

INTERVIEW FLOOR

39. The interview floor in the basement of the new House of Commons building is without pictures of any kind. We think that this accommodation, which is so much used by Members, might well be given over to a display of political cartoons. There are numerous series of these cartoons and they are often gay and colourful; they would add a touch of life to this part of the building. These cartoons are, moreover, comparatively inexpensive.

MINISTERS' FLOOR

40. The floor above, containing Ministers Rooms and Conference Rooms, also requires some prints or pictures. On this floor, however, the wall space in the corridors is gradually being absorbed by bookcases for the library and if this process is to continue it would perhaps be best to confine attention to the large and small Ministerial Conference Rooms.

MAINTENANCE AND CLEANING OF PICTURES

41. Appendix VI describes the arrangements for maintaining works of art in the Palace. We find that a few of the prints are in need of cleaning or reframing. More important, the large oil paintings in the Committee Rooms and many of the portraits in the Dining Rooms need attention. This sort of work has normally been undertaken by Ministry of Works artists and we understand that attention has not been given to these pictures simply because of the many other calls which are made on these artists. We think that it is time the work was put in hand and we recommend that it be undertaken in the coming long recess. We do not see why this work should not be done by outside contractors if the Ministry's own artists cannot be spared.

LIGHTING OF PICTURES

42. The Palace was not designed as a place in which to display pictures and in many cases therefore it is difficult to hang a picture to best advantage unless some means of artificial lighting can be provided. We find that the Ministry have installed spot lights for a number of pictures for the Lord Great Chamberlain in the last few years to excellent effect and schemes of improvement in the Commons may demand similar facilities.

43. The Select Committee on House of Commons Accommodation recommended a new building in Star Chamber Court to be used as a Members' Lounge and Writing Room. If this scheme is to be undertaken we recommend that the design should from the outset make allowance for decoration of the building in some fitting artistic form.

VI. Summary of Conclusions and Recommendations

POSSIBILITIES OF IMPROVEMENT

1. The House of Commons art collection contains few works of character and artistic merit and emphasis should be placed on securing works of art with these qualities. There is comparatively little to be gained by simply rearranging the collection and new works must be acquired (paragraph 13).

2. The present policy of collecting works with some association with the House, e.g. portraits of eminent Parliamentarians, should be continued. But there should be a leavening of tapestries and landscapes even though the subjects have no relation with Parliament (paragraph 14).

3. Improvement of the art collection should follow a preconceived plan and we suggest the Parliamentary figures whose portraits should be secured and displayed (paragraph 15).

4. The practice of commissioning portraits of groups of Members should be revived, and a collection of photographs, cartoons and films should be formed (paragraph 16).

5. There is no prospect of carrying out a planned improvement by relying on loans and gifts of works of art (paragraph 24).

6. The Government should, therefore, make funds available for purchasing works of art (paragraph 25).

MACHINERY FOR IMPROVEMENT

7. The establishment of a fund of £10,000 to be devoted to the purchase of works of art would be the ideal arrangement. An annual sum voted regularly would be a less satisfactory method of achieving the same end (paragraph 26).

8. These new funds should be controlled by the Minister of Works and devoted to the acquisition of works of art for the Palace of Westminster as a whole (paragraph 27).

9. There should be an Advisory Committee of Members to advise the Minister and Mr. Speaker on the improvement of the collection and other matters (paragraphs 29 and 30).

INDIVIDUAL PROBLEMS

10. Subject to further inspection, the murals in the Upper Waiting Hall should not be restored. They should be replaced by new paintings on panels (paragraphs 32-35).

11. Showcases for objects of historic interest should be provided in the Upper Waiting Hall (paragraph 36).

12. Some tapestries should be hung in the Committee Rooms (paragraph 37).
13. The portraits in the Members' and Strangers' Dining Rooms should be rearranged and some tapestries hung there (paragraph 38).
14. Political cartoons should be hung in the Interview Floor and some prints or pictures in the Ministers' Floor above (paragraphs 39 and 40).
15. The large oil paintings in the Committee Rooms and some of the portraits in the Dining Rooms should be cleaned (paragraph 41).
16. Individual lighting of pictures may be required in some cases (paragraph 42).
17. If a new building is erected in Star Chamber Court attention should be paid from the outset to its decoration with works of art (paragraph 43).

(Sgd.) HINCHINGBROOKE

House of Commons,
S.W.1.
27th July, 1955.

APPENDIX I

Wall Paintings and Mosaics in the House of Commons

<i>Position</i>	<i>Subject</i>	<i>Artist</i>
Upper Waiting Hall	Griselda's Trial of Patience ...	C. W. Cope, R.A.
	St. George and the Dragon ...	G. F. Watts, R.A.
	Lear and Cordelia ...	J. R. Herbert, R.A.
	Satan touched by Ithuriel's Spear ...	J. C. Horsley, R.A.
	St. Cecilia ...	Sir John Tenniel
	Personification of the Thames ...	Edward Armitage, R.A.
	Death of Marmion ...	Edward Armitage, R.A.
	Death of Laura ...	C. W. Cope, R.A.
St. Stephen's Hall	King Alfred's long-ships attacking ships of Danish invaders, 877 ...	Colin Gill
	King Richard I leaving England to join the Crusade, 1189 ...	Glyn Philpot, R.A.
	King John consenting to Magna Carta, 1215 ...	Charles Sims, R.A.
	The English People gathering secretly to read aloud Wycliffe's English Bible ...	George Clausen, R.A.
	Sir Thomas More refusing to grant King Henry VIII a subsidy without due debate by the House, 1523 ...	Vivian Forbes
	Queen Elizabeth commissioning Sir Walter Raleigh to sail for America, 1584... ..	A. K. Lawrence, R.A.
	Sir Thomas Roe, Envoy from King James I to the Moghul Emperor, lays the foundation of British influence in India, 1614	W. Rothenstein
	The English and Scottish Commissioners presenting to Queen Anne the Articles of Agreement for Parliamentary Union, 1707 ...	W. T. Monnington, R.A.
	St. Stephen, the Proto-Martyr (Mosaic)	Robert Anning-Bell, R.A.
	Edward III commands the rebuilding of St. Stephen's Chapel (Mosaic)...	" "
Commons Corridor	Alice Lisle concealing the fugitives after the Battle of Sedgemoor ...	E. M. Ward, R.A.
	The last sleep of Argyll ...	" "
	The Lords and Commons presenting the Crown to William and Mary in the Banqueting House ...	" "
	The Acquittal of the Seven Bishops...	" "
	Monk declaring for a Free Parliament	" "
	Landing of Charles II at Dover, 26th May, 1660 ...	" "
	The Executioner tying Wishart's book round the Neck of Montrose	" "
	Charles II assisted in his Escape by Jane Lane ...	" "
Central Lobby	St. George for England (Mosaic) ...	Sir E. J. Poynter, P.R.A.
	St. David for Wales (Mosaic) ...	" "
	St. Patrick for Ireland (Mosaic) ...	Robert Anning-Bell, R.A.
	St. Andrew for Scotland (Mosaic) ...	" "

APPENDIX I (continued)

<i>Position</i>	<i>Subject</i>	<i>Artist</i>
East Corridor	Plucking the Red and White Roses in Old Temple Gardens	Henry A. Payne
	John Cabot and his sons receive the Charter from Henry VII to sail in search of new lands	Denis Eden
	Erasmus and Thomas More visit the children of Henry VII at Greenwich, 1499	Frank Cadogan Cooper, A.R.A.
	Henry VIII and Catherine of Aragon before the Papal legates at Blackfriars, 1529	Frank Salisbury
	Latimer preaching before Edward VI at St. Paul's Cross, 1548	Ernest Board
	Entry of Queen Mary I with Princess Elizabeth into London, 1553 ...	Byam Shaw
	The Commons petitioning Queen Elizabeth to marry	Solomon J. Solomon
Committee Stairs		

APPENDIX II

Statues and Busts in the House of Commons

STATUES

<i>Position</i>	<i>Subject</i>	<i>Artist</i>	<i>Manner of Acquisition</i>
Central Lobby ...	Earl Granville	Hamo Thornycroft	Private Subscription
	W. E. Gladstone	F. W. Pomeroy	" "
	Earl Russell	J. E. Boehm	" "
	Earl of Idessleigh	J. E. Boehm	" "
Commons Lobby ...	Earl of Oxford and Asquith	Leonard S. Merrifield: Completed by Gilbert Bayes	Vote of Parliament
	Sir William Harcourt	Waldo Story	Private Subscription
	Joseph Chamberlain	John Tweed	Vote of Parliament
Committee Stairs ...	Sir Charles Barry	J. H. Foley, R.A.	Private Subscription
Lower Waiting Hall	John Bright	Bruce Joy	" "
St. Stephen's Hall ...	Burke	} Provided as part of the building	
	Fox		
	Mansfield		
	Somers		
	Clarendon		
	Falkland	Gratton	

BUSTS

Committee Stairs ...	Viscount Palmerston	Matthew Noble	Private donor
	Sir Robert Peel	" "	" "
Lower Waiting Hall	Oliver Cromwell	Bernini (?)	" "
Commons Library			
Oriel Room	Joseph Hume	Alexander Ritchie	" "
Corridor off Members' Staircase ...	W. H. Smith	Bruce Joy	Private Subscription
	Randolph Churchill	Waldo Story	" "
Committee Room 13	Sir John Robert Mowbray	Conrad Dressler	" "
Room No. 28 ...	John Redmond	Francis Doyle-Jones	Private Donor

APPENDIX III

Oil Portraits in the House of Commons

<i>Position</i>	<i>Subject</i>	<i>Artist</i>
Members' Dining Room	John Bright	Robert Fowler, R.I. (after Sir John Millais)
	Gladstone	" " "
	Disraeli	" " "
	Luke Hansard	Not named
	John Ley	Sir W. Beechy
	William Pitt	J. Rising (?)
	William Pitt	Jackson
	King William IV	Sir W. Beechy
Strangers' Dining Room	Sir William Williams	Sir Godfrey Kneller
	Francis, Lord Cottington	Cornelius Jansen
	Charles James Fox	Not named
	William Lenthall	C. Jansen
	Thomas Wentworth, 3rd Earl of Strufford	C. D'Agar
	John Wilkes	R. E. Pine
	Sir Spencer Compton, Earl of Wilmington	Sir Godfrey Kneller
North Curtain Corridor	Dr. Naoroji Dadabhoy	Not named
Committee Room No. 10	Sir Charles Barry, R.A.	H. W. Pickersgill, R.A.

APPENDIX IV

Parliamentarians whose Portraits might be acquired

- ACTON, Sir John Emerich Edward Dalberg, later 1st Baron Acton of Aldenham (1834-1902)
- ADDERLEY, Charles Bowyer, later 1st Baron Norton (1814-1905)
- ASQUITH, Herbert Henry, 1st Earl of Oxford and Asquith (1852-1928)*
- BACON, Sir Nicholas (1509-1579)
- BALFOUR, Arthur James, later 1st Earl of Balfour (1848-1930)*
- BARING, Sir Francis Thornhill, later Baron Northbrook (1796-1866)
- BARNARD, Sir John (1685-1764)
- BATHURST, Henry, 3rd Earl Bathurst (1762-1834)
- BECKFORD, William (1709-1770)
- BENTINCK, William George Frederic Cavendish, Lord George Bentinck (1802-1848)*
- BENTINCK, William Henry Cavendish, 3rd Duke of Portland (1738-1809)
- BLACKSTONE, Sir William (1723-1780)*
- BRADLAUGH, Charles (1833-1891)*
- BROUGHAM, Henry Peter, later Baron Brougham and Vaux (1778-1868)*
- BRYCE, James, later 1st Viscount Bryce (1838-1922)
- BURDETT, Sir Francis (1770-1844)
- BURKE, Edmund (1729-1797)*
- BURNS, John (1858-1943)
- BURT, Thomas (1837-1922)
- BUXTON, Sir Thomas Fowell (1786-1845)*

APPENDIX IV (*continued*)

- CAMPBELL, Bannerman, Sir Henry (1836-1908)*
 CANNING, George (1770-1827)*
 CARDWELL, Edward, later Viscount Cardwell (1813-1886)
 CARSON, Edward Henry, Baron Carson (1854-1935)*
 CARTERET, John, Earl Granville (1690-1763)*
 CARY, Lucius, later 2nd Viscount Falkland (1610-1643)*
 CAVENDISH, Lord John (1732-1796)
 CAVENDISH, Spencer Compton, Marquis of Hartington, 8th Duke of Devonshire (1833-1908)
 CAVENDISH, William, 4th Duke of Devonshire (1720-1764)
 CECIL, Robert, 1st Earl of Salisbury (1563?-1612)
 CECIL, Robert Arthur Talbot Gascoyne, 3rd Marquess of Salisbury (1830-1903)*
 CECIL, William, Baron Burghley (1520-1598)*
 CHAMBERLAIN, Sir Austen (1863-1937)*
 CHAMBERLAIN, Joseph (1836-1914)*
 CHAMBERLAIN, Neville (1869-1940)*
 CHILDERS, Hugh Culling Eardley (1827-1896)
 CHURCHILL, Randolph Henry Spencer, Lord Randolph Churchill (1849-1895)*
 CLARGES, Sir Thomas (d. 1695)
 COBBETT, William (1762-1835)*
 COBDEN, Richard (1804-1865)*
 COKE, Sir Edward (1552-1634)*
 CONWAY, Henry (Seymour) (1721-1795)
 COOPER, Anthony Ashley, 1st Baron Ashley and 1st Earl of Shaftesbury (1621-1683)
 COOPER, Anthony Ashley, 7th Earl of Shaftesbury (1801-1885)*
 COVENTRY, Sir William (1628-1686)
 COWPER, William, later 1st Earl Cowper (d. 1723)
 CROKER, John Wilson (1780-1857)
 CROMWELL, Oliver (1599-1658)*
 CURZON, George Nathaniel, later 1st Marquess Curzon (1859-1925)*
 D'EWEES, Sir Simonds (1602-1650)*
 DIGGES, Sir Dudley (1583-1639)
 DILKE, Sir Charles Wentworth, 2nd Bart. (1843-1911)
 DODINGTON, George Bubb, later Baron Melcombe (1691-1762)
 DOWNING, Sir George, 1st Bart. (1623-1684)
 DUNDAS, Henry, later 1st Viscount Melville (1742-1811)*
 DUNDAS, Robert Saunders, 2nd Viscount Melville (1771-1851)
 FAWCETT, Henry (1833-1884)
 FIELDEN, John (1784-1849)
 FINCH, Daniel, 2nd Earl of Nottingham (1647-1730)
 FITZROY, Augustus Henry, 3rd Duke of Grafton (1735-1811)
 FORSTER, William Edward (1818-1886)
 FOX, Henry, later 1st Baron Holland (1705-1774)
 FOX, Henry Richard Vassall, 3rd Baron Holland (1773-1840)
 GIBBON, Edward (1737-1794)*
 GORDON, George Hamilton, 4th Earl of Aberdeen (1784-1860)
 GOSCHEN, George Joachim, later 1st Viscount Goschen (1831-1907)
 GOULBURN, Henry (1784-1856)
 GRAHAM, Sir James Robert George (1792-1861)
 GRENVILLE, George (1712-1770)
 GRENVILLE, Richard Temple, Earl Temple (1711-1779)
 GRENVILLE, William Wyndham, later Baron Grenville (1759-1834)
 GREY, Charles, 2nd Earl Grey (1764-1845)*
 GREY, Sir Edward, later Viscount Grey of Fallodon (1862-1933)*

APPENDIX IV (*continued*)

- HALL, Sir Benjamin, later 1st Baron Llanover (1802-1867)
 HANSARD, Thomas Curson (1776-1833)
 HARCOURT, Simon, later 1st Viscount Harcourt (1661?-1727)
 HARCOURT, Sir William George Granville Venable Vernon (1827-1904)
 HARDIE, James Keir (1856-1915)
 HARDINGE, Charles, later 1st Baron Hardinge of Penshurst (1858-1944)
 HARLEY, Sir Edward (1624-1700)
 HARRIS, James Howard, 3rd Earl of Malmesbury (1807-1889)
 HEALY, Timothy Michael (1855-1931)
 HENDERSON, Arthur (1863-1935)*
 HERBERT, George (1593-1633)
 HERBERT, Sidney, later 1st Baron Herbert of Lea (1810-1861)*
 HICKS BEACH, Sir Michael Edward, later 1st Earl St. Aldwyn (1837-1916)
 HUNT, George Ward (1825-1877)
 HUSKISSON, William (1770-1830)*
 HYDE, Edward, later 1st Earl of Clarendon (1609-1674)*
 IRETON, Henry (1611-1651)*
 ISAACS, Rufus Daniel, later 1st Marquess of Reading (1860-1935)*
 JENKINSON, Charles, later 1st Earl of Liverpool (1727-1808)
 JENKINSON, Robert Banks, later 2nd Earl of Liverpool (1770-1828)*
 LAMB, William, later 2nd Viscount Melbourne (1779-1848)*
 LAMBTON, John George, later 1st Earl of Durham (1792-1840)*
 LANSBURY, George (1859-1940)*
 LAW, Andrew Bonar (1858-1923)*
 LECKY, William Edward Hartpole (1838-1903)*
 LEVESON-GOWER, Granville George, 2nd Earl Granville (1815-1891)
 LEWIS, Sir George Cornewall, 2nd Bart. (1806-1863)
 LLOYD GEORGE, David, later 1st Earl Lloyd George (1863-1945)*
 LOWE, Robert, later 1st Viscount Sherbrooke (1811-1892)
 MACAULAY, Thomas Babington, later 1st Baron Macaulay (1800-1859)*
 MACDONALD, James Ramsay (1866-1937)*
 MARTEN, Henry (1602-1680)
 MARVELL, Andrew (1621-1678)*
 MAXTON, James (1885-1946)*
 MAY, Sir Thomas Erskine, later 1st Baron Farnborough (1815-1886)*
 MCCARTHY, Justin (1830-1912)
 MCKENNA, Reginald (1863-1943)
 MILL, John Stuart (1806-1873)*
 MILNER, Alfred, later 1st Viscount Milner (1854-1925)*
 MOLESWORTH, Sir William, 8th Bart. (1810-1855)*
 MONTAGU, Charles, later 1st Earl of Halifax (1661-1715)*
 MONTAGU, John, 4th Earl of Sandwich (1718-1792)
 MORLEY, John, later Viscount Morley of Blackburn (1838-1923)
 MURRAY, William, later 1st Earl of Mansfield (1705-1793)
 NORTH, Frederick, 2nd Earl of Guilford (Lord North) (1732-1792)*
 NORTHCOTE, Stafford Henry, later 1st Earl of Iddesleigh (1818-1887)
 O'BRIEN, William Smith (1803-1864)
 O'CONNELL, Daniel (1775-1847)*
 O'CONNOR, Thomas Power (1848-1929)
 ONSLOW, George, later 1st Earl of Onslow (1731-1814)
 ONSLOW, Sir Richard (1601-1664)
 OSBORNE, Francis, later 5th Duke of Leeds (1751-1799)
 OSBORNE, Sir Thomas, later 1st Duke of Leeds (1631-1712)

APPENDIX IV (*continued*)

- PALGRAVE, Sir Reginald Francis Douce (1829-1904)
 PARNELL, Charles Stewart (1846-1891)*
 PEEL, Sir Robert, 2nd Bart. (1788-1850)*
 PELHAM, Henry (1695?-1754)
 PELHAM-HOLLES, Sir Thomas, later 1st Duke of Newcastle (1693-1768)
 PETTY, Sir William, later 1st Marquess of Lansdowne and 2nd Earl of Shelburne (1737-1805)
 PETTY-FITZMAURICE, Henry, 3rd Marquess of Lansdowne (1780-1863)
 PETTY-FITZMAURICE, Henry Charles Keith, 5th Marquess of Lansdowne (1845-1927)
 PHELPS, Henry, later 1st Earl of Mulgrave (1755-1831)
 PITT, William, later 1st Earl of Chatham (1708-1778)
 PLUNKET, William Conyngham, later 1st Baron Plunket (1764-1854)
 PRIMROSE, Archibald Philip, 5th Earl of Rosebery (1847-1929)*
 PRYNNE, William (1600-1669)
 RIDLEY, Sir Matthew White, later 1st Viscount Ridley (1842-1904)
 RITCHIE, Charles Thomson, later 1st Baron Ritchie (1838-1906)
 ROBINSON, Frederick John, Viscount Goderich, later 1st Earl of Ripon (1782-1859)*
 ROBINSON, John (1727-1802)
 ROBINSON, Thomas, 2nd Baron Grantham (1738-1786)
 ROEBUCK, John Arthur (1801-1879)
 ROMILLY, Sir Samuel (1757-1818)*
 RUDYERD, Sir Benjamin (1572-1658)
 RUSSELL, Lord John, 1st Earl Russell (1792-1878)*
 RUSSELL, William, Lord Russell (1639-1683)
 RYDER, Dudley, later 1st Earl of Harrowby (1762-1847)
 SACHEREVELL, William (1638-1691)
 SAINT JOHN, Henry, later 1st Viscount Bolingbroke (1678-1751)*
 SAVILE, Sir George, later 1st Marquess of Halifax (1633-1695)*
 SAVILE, Sir George, 8th Bart. (1726-1784)
 SELDEN, John (1584-1654)*
 SIDNEY, Algernon (1622-1683)
 SMITH, William Henry (1825-1891)
 SNOWDEN, Philip, later 1st Viscount Snowden (1864-1937)*
 SOMERS, John, later Baron Somers (1651-1716)
 SPENCER, John Charles, Viscount Althorp, 3rd Earl Spencer (1782-1845)
 SPRING-RICE, Thomas, later 1st Baron Monteagle (1790-1866)
 STANLEY, Edward George Geoffrey Smith, 14th Earl of Derby (1799-1869)*
 STANLEY, Edward Henry, 15th Earl of Derby (1826-1893)
 STUART, John, 3rd Earl of Bute (1713-1792)
 STEWART, Robert, Viscount Castlereagh and 2nd Marquess of Londonderry (1769-1822)*
 TALFOURD, Sir Thomas Noon (1795-1854)
 TEMPLE, Henry John, 3rd Viscount Palmerston (1784-1865)*
 THURLLOW, Edward, later 1st Baron Thurlow (1731-1806)*
 TIERNEY, George (1761-1830)
 TOWNSHEND, Charles, 2nd Viscount Townshend (1674-1738)
 TOWNSHEND, Charles (1725-1767)*
 TOWNSHEND, Thomas, later 1st Viscount Sydney (1733-1800)
 TREVELYAN, Sir George, 2nd Bart. (1838-1928)
 VANE, Sir Henry (the Younger) 1613-1662)*
 VANSITTART, Nicholas, later 1st Baron Bexley (1766-1851)
 VERNEY, Sir Ralph, 1st Bart. (1613-1696)
 VILLIERS, George William Frederick, 4th Earl of Clarendon (1800-1870)

APPENDIX IV (*continued*)

- WALLER, Edmund (1606-1687)*
 WALPOLE, Sir Robert, later 1st Earl of Orford (1676-1745)*
 WALPOLE, Horace (1717-1797)
 WARD, John William, later 1st Earl of Dudley (1781-1833)
 WATSON-WENTWORTH, Charles 2nd Marquess of Rockingham (1730-1782)*
 WELLESLEY, Arthur, later 1st Duke of Wellington (1769-1852)*
 WELLESLEY, Richard Colley, Marquess Wellesley (1760-1842)
 WENTWORTH, Paul (1533-1593)
 WENTWORTH, Peter (1530-1596)
 WENTWORTH, Sir Thomas, later 1st Earl of Strafford (1593-1641)*
 WHARTON, Philip, 4th Baron Wharton (1613-1696)
 WHARTON, Thomas, later 1st Marquess of Wharton (1648-1715)
 WHITBREAD, Samuel (1758-1815)*
 WILBERFORCE, William (1759-1833)*
 WINDHAM, William (1750-1810)
 WODEHOUSE, John, later 1st Earl of Kimberley (1826-1902)
 WOOD, Sir Charles, later 1st Viscount Halifax (1800-1885)
 WYNDHAM, Sir William, 3rd Bart. (1687-1740)
 WYNN, Charles Watkin Williams (1775-1850)
 YORKE, Philip, later 1st Earl of Hardwicke (1690-1764)

NOTE: * Special effort should be made to secure portraits of these.

APPENDIX V

Additional Pictures and Tapestries available to the House of Commons

On Loan

1. "Death of General Wolfe", a small copy of the original by Benjamin West; at present on loan for seven years from Dr. G. E. Sutton to the Minister of Works.
2. "Sir Robert Walpole", a three-quarter length portrait now on indefinite loan from Mr. Robert Innes-Smith to the Minister of Works.
3. "Death of the Earl of Chatham" by J. S. Copley; a large picture belonging to the Tate Gallery. This picture was on loan to the House of Lords from 1911 and hung in the Royal Gallery until removed for safety during the last war.
4. A set of five tapestries portraying scenes connected with Gideon, offered on loan by the Marchioness of Downshire.
5. A portrait of Oliver Cromwell offered by Viscount Hinchinbrooke, M.P.

Permanent Additions

6. "Keir Hardie", a portrait until recently in the Chief Opposition Whip's room and now presented to the House by Mr. Emrys Hughes, M.P.
7. A picture attributed to Benjamin West or Cattermole showing the trial of Charles I in Westminster Hall presented by Sir Alfred Bossom, M.P.
8. "John Pym", a portrait presented by Viscount Hinchinbrooke, M.P.
9. A tapestry presented by the Goldsmiths Company, being one of a series of three depicting Antony and Cleopatra.

Maintenance of Pictures in the Palace of Westminster

Murals and Mosaics

1. The murals are kept under observation by the Curator. Any cleaning and restoration which might be necessary is undertaken by artists employed by the Ministry of Works; in general this work can only be carried out during Parliamentary recesses. Despite the many calls on the time of the artists, the Ministry has been able to do enough since the war to put the murals into as good a state as their basic condition permits. It is now a question of giving them a light surface clean by brush or electric cleaner at suitable intervals and watching for any small defects which may appear.

2. The mosaics are periodically washed.

Pictures

3. The cleaners employed at the House dust the pictures they can reach in the course of their normal cleaning duties. Each recess, picture frames and glass are given a more thorough clean and polish by one of the Ministry of Works craftsmen; during this process, inspection is made for more serious defects, such as staining of mounts and deterioration in oil paintings. Where necessary, pictures are taken down for cleaning or restoration either by a contractor or by the Ministry's artists.